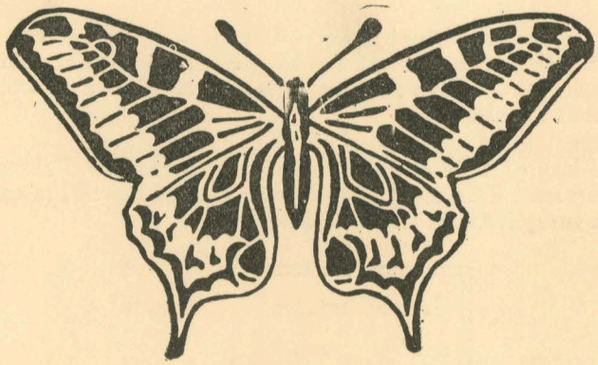
THE BUTTERFLY

Op. 81, No. 4

By

GUSTAV MERKEL



REVISED EDITION WITH FINGERING, PHRASING, PEDALING AND INSTRUCTIVE ANNOTATIONS ON INTERPRETATION AND METHOD OF STUDY
By MAURICE ARONSON

FORM AND STRUCTURE AND HARMONIC ANALYSIS
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By EMERSON WHITHORNE

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Catalog No. 525

THE BUTTERFLY

BIOGRAPHICAL SKETCH—GUSTAV MERKEL

Born at Oberoderwitz, Germany, November 12th, 1827.

Died in Dresden, Germany, October 30th, 1885.

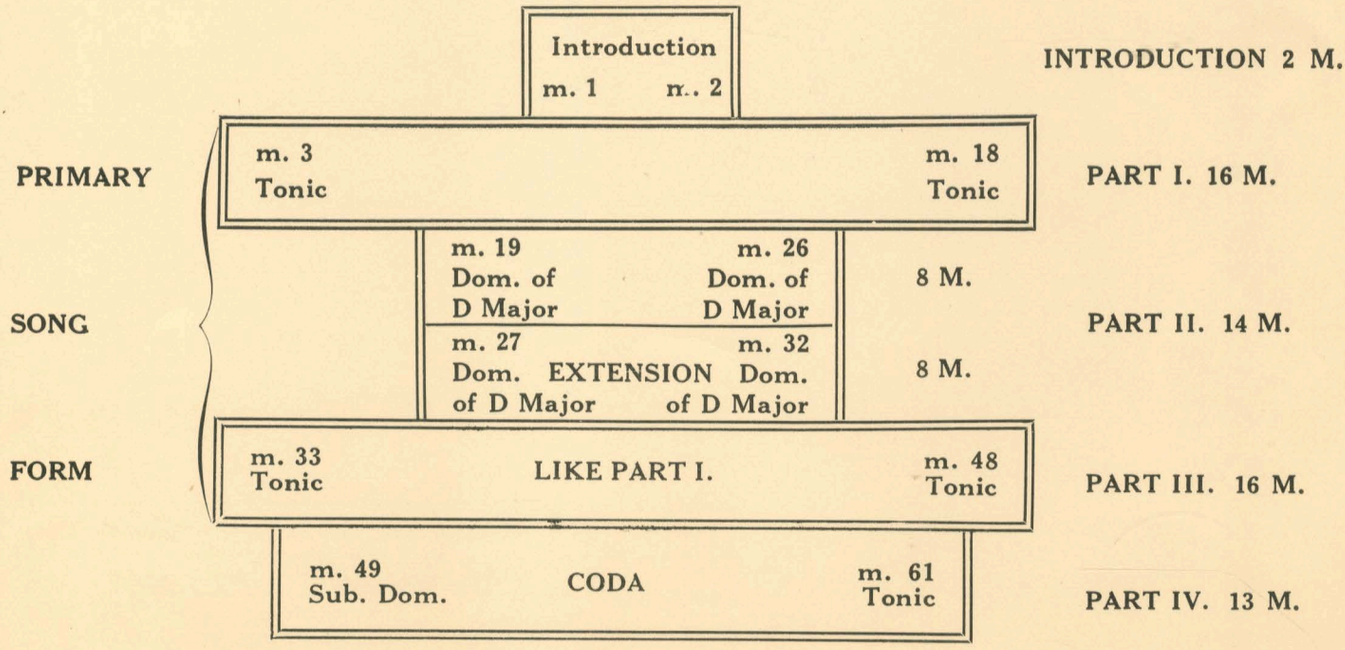
GUSTAV MERKEL enjoyed in his youth the rare privilege of instruction in composition from the famous composer Robert Schumann. He is known as a prolific writer, not only of compositions in a lighter vein, such as his *Butterfly*, but of serious compositions in the classical forms. His choral compositions are his most valuable contributions to musical literature. They are to this day very much admired in Germany.

METHOD OF STUDY: The main theme of this composition, preceded by two introductory measures, appears in gracefully curved lines in measures 3—18. The two voices of this theme are to be given equal prominence—a duet between two voices.

The broken chord figures in measures 1 and 2 are similar in pattern to the accompanying figure used throughout the composition. It should be observed that some of these figures end on the fourth beat as in measures 1, 2, 6, etc., where the last note receives a slight accent. However, this accent is not to be given to the last note of the left-hand figures in measures 3, 4, 5, etc. The attention of the student is also called to the left-hand figures in measures 7, 8, 9, 17, etc., which should be played with rhythmic accuracy. Avoid playing them as triplets.

In measures 19—26 a new melodic subject is introduced, leading into the key of A major. Graceful and brilliant passages, culminating in a trill at m. 32, bring us to a repetition of the first theme in measures 33—48. The first A in m. 32 is to receive an accent. More elaborate broken chord and scale passages bring the composition to a close.

FORM: D major is the tonic key of this composition. It is cast in Primary Song Form to which is added an Introduction and a Coda. The first period of Part II is extended 6 measures, making this part two measures less in length than Parts I. and III.



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THE BUTTERFLY

REFERENCES:

Primary Song Form—See Progressive Series Lesson No. 20.

Coda—See Lesson No. 49.

Period—See Lesson No. 51; also Nos. 74, 92, 96, 102 and 122.

Extension of Period—Treated in Lesson No. 96.

For Compositions in Primary Song Form, see Progressive Series Catalog: Grieg, *The Butterfly*; Dvořák, *Humoresque*.

HARMONY: The principal chords of the key in this composition are:

D Major, the tonic, I. degree.
A Major, the dominant, V. degree.
G Major, the sub-dominant, IV. degree.

M. 40—The five notes for the left hand form the seventh chord A-C♯-E-G

REFERENCES:

The Principal Chords of a Key—See Progressive Series Lesson No. 34; also Nos. 54, 55, 56, 57, 58, and 59.

Degrees—See Lesson No. 55; also No. 77.

Seventh Chords—See Lesson No. 27; also Nos. 53, 77, 81, 83 and 89.

For Seventh Chords in compositions, see Progressive Series Catalog: Lavallée, *The Butterfly;* Rubinstein, *Melody in F.*

GLOSSARY

NAMES

Gustav Merkel,	pronounced,	Goos-täv Měr-kl.
Oberoderwitz,	"	O-bĕ-rō-dĕr-vĭts.
Schumann,	"	Shoo-män.

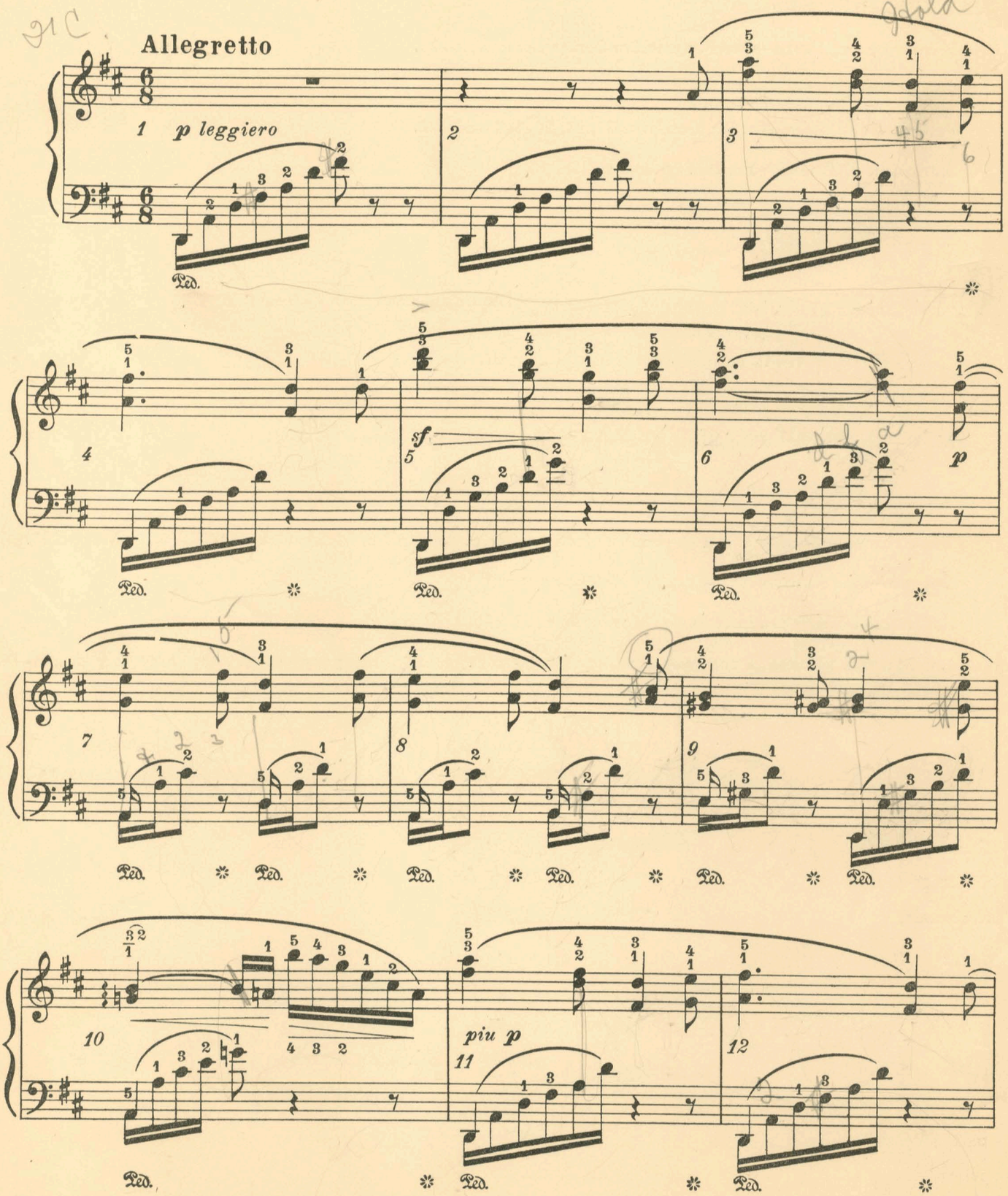
TERMS

allegretto,	pronounced,	äl-lĕ-grĕt-tō, lively and cheerfully, but not as quickly as allegro.
più *p* (piano),	"	pē-oo pē-ä-nō, more softly.
cresc. (crescendo),	"	crĕ-shĕn-dō, increasing the tone.
dimin. (diminuendo),	"	dē-mē-noo-ĕn-dō, diminishing the tone.
meno *p* (piano),	"	mā-nō pē-ä-nō, less softly.
subito,	"	soo-bē-tō, suddenly.
leggiero,	"	lĕd-jē-ä-rō, delicately.
coda,	"	cō-dä, a musical sentence at the end of a composition to make a more complete and effective termination.

The Butterfly

Revised and edited by Maurice Aronson

GUSTAV MERKEL. Op. 81, No. 4.



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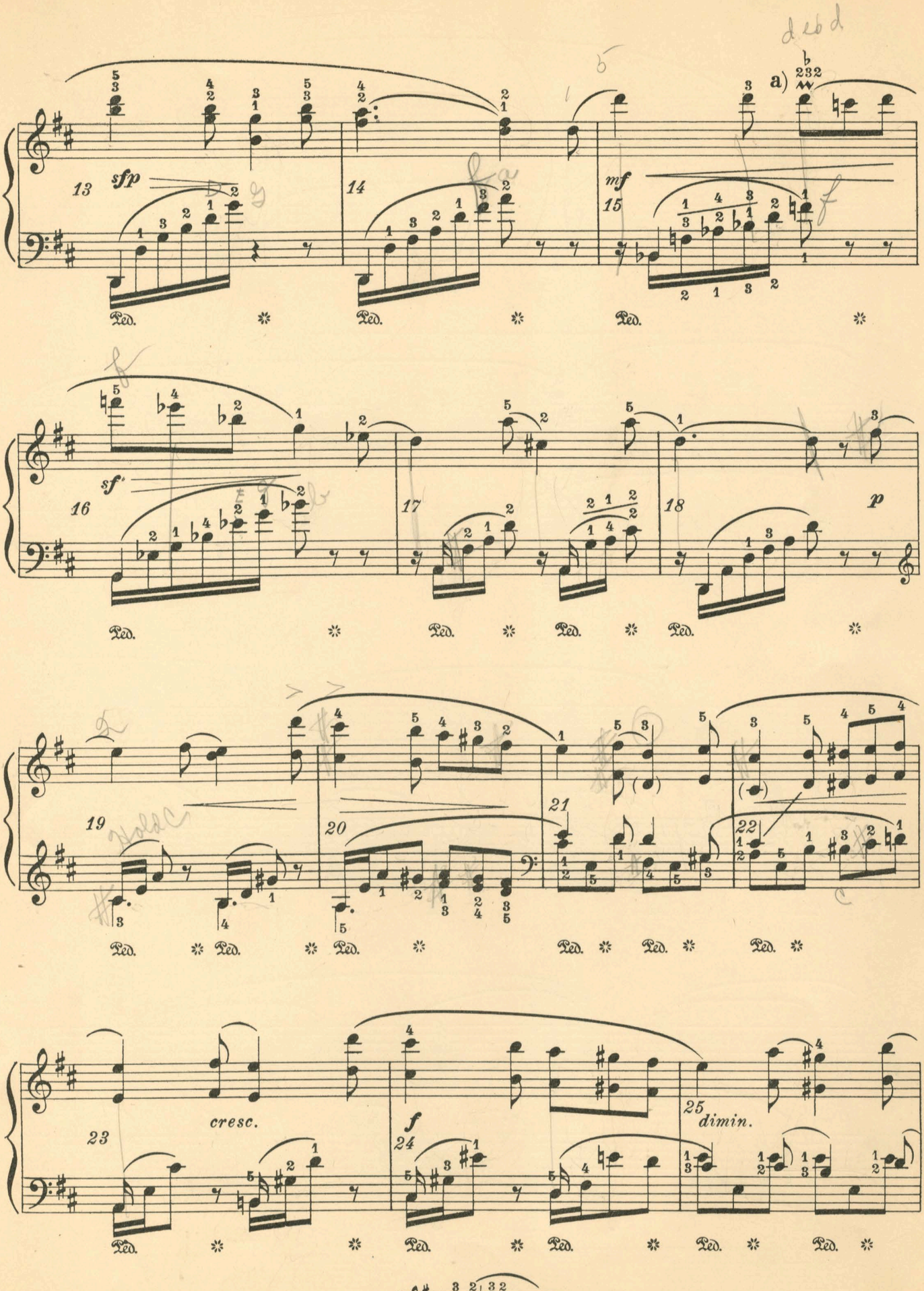
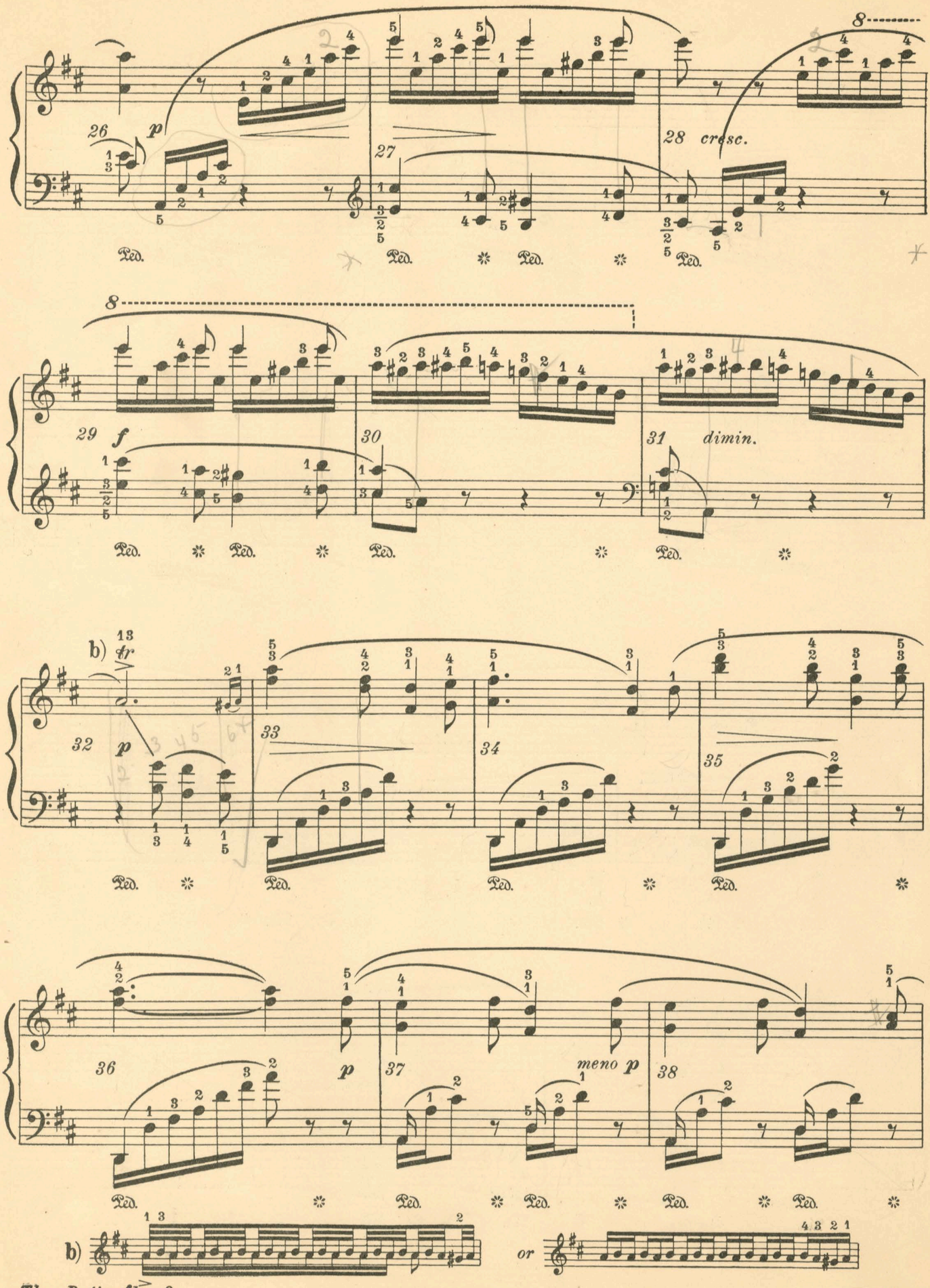
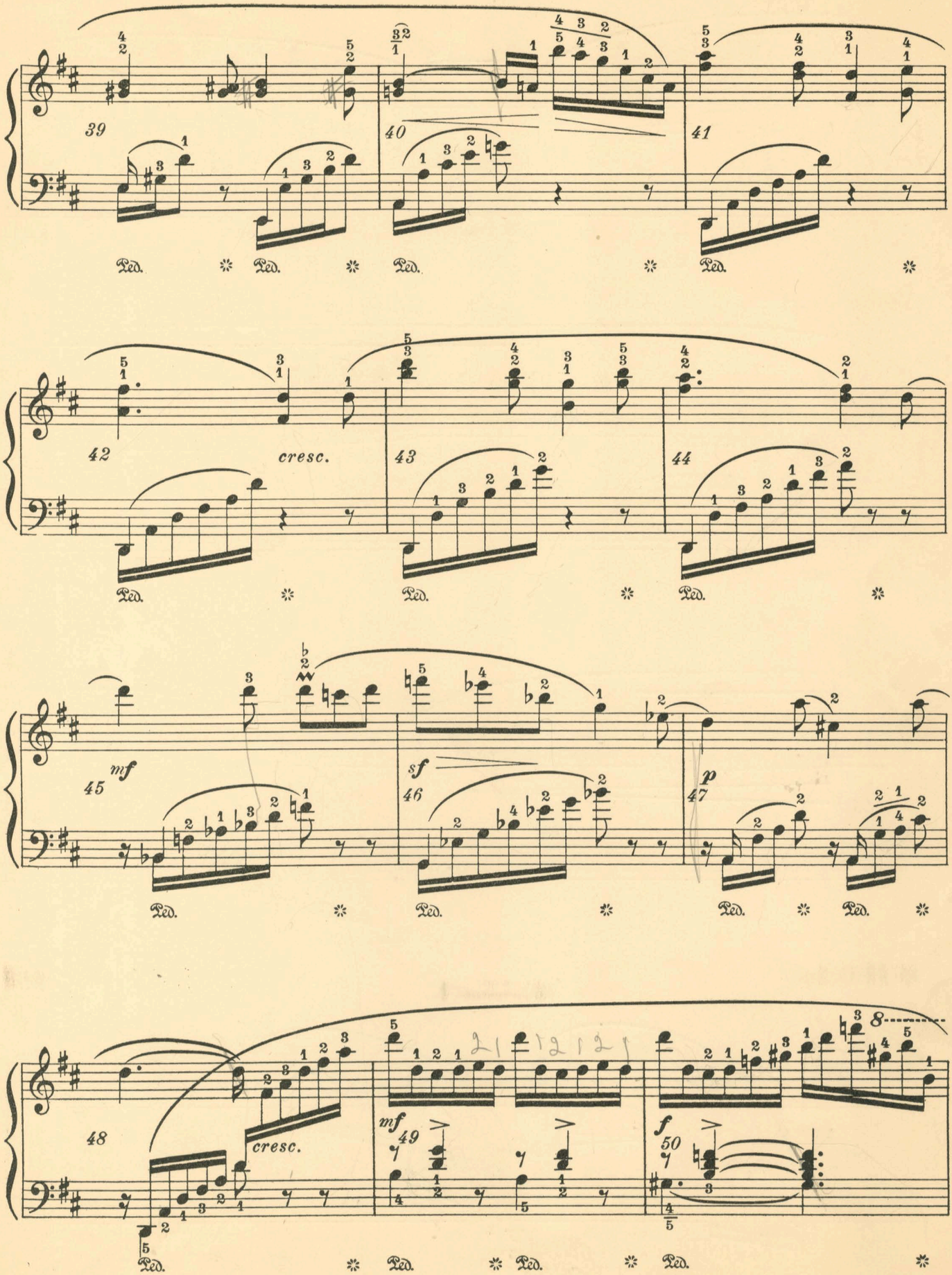
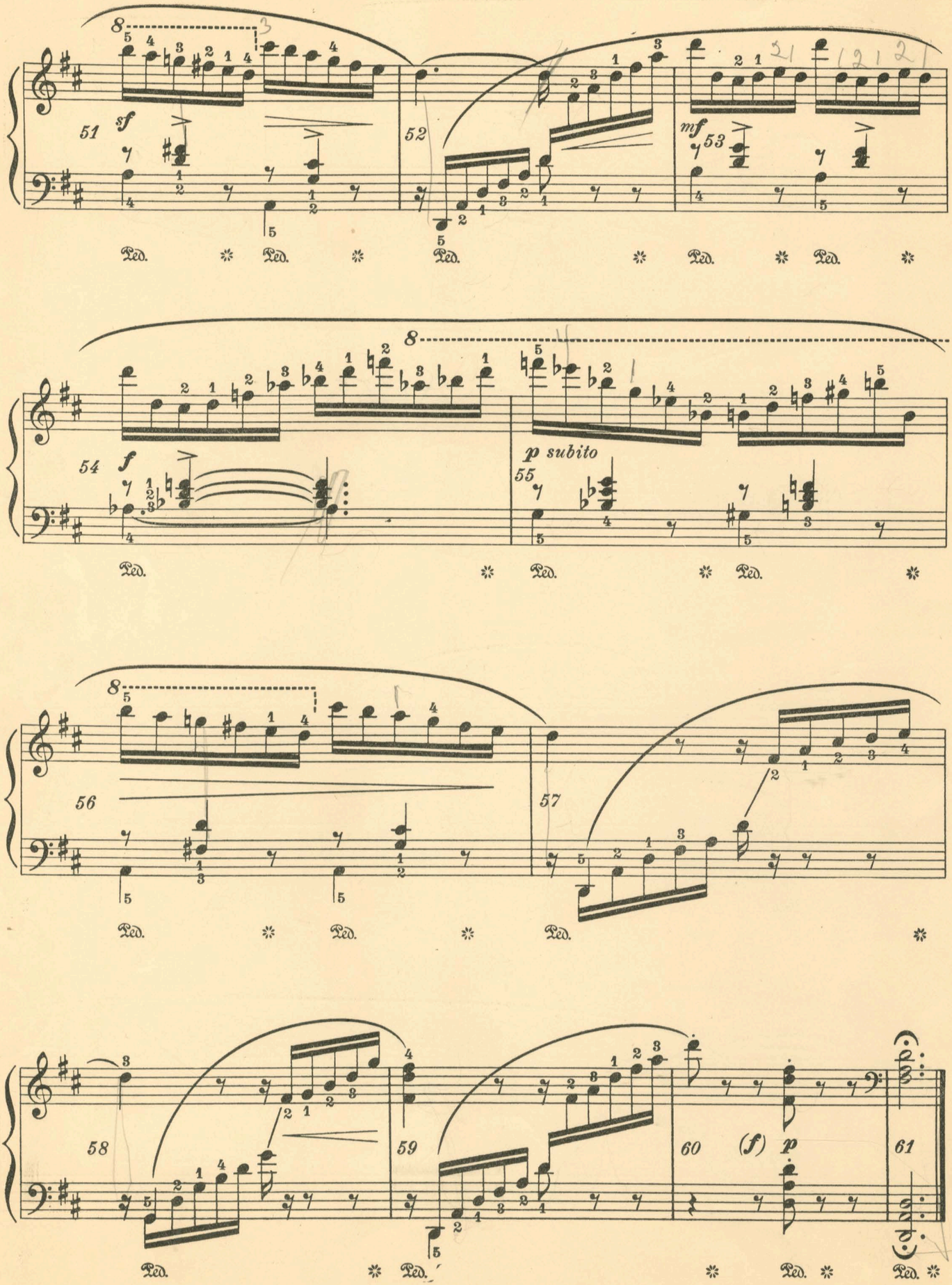

a)
13
sfp
14
mf
15
Ped.
sf
16
17
18
p
19
20
21
22
cresc.
23
f
24
25
dimin.
a)


8
26
p
27
28 cresc.
Ped.
8
29
f
30
31 dimin.
Ped.
b)
13
tr
32
p
33
34
35
Ped.
36
p
37
meno p
38
Ped.
b)
or


39
40
41
42
cresc.
43
44
mf
45
sf
46
p
47
48
cresc.
mf
49
f
50
8
Ped.


8
51
sf
52
mf
53
Ped.
8
54
f
p subito
55
Ped.
8
56
57
Ped.
58
59
60
(f)
p
61
Ped.

THE BUTTERFLY

RECITATION QUESTIONS

BIOGRAPHY:

1. Give the dates of Gustav Merkel's birth and death.
   Ans.

2. With what famous composer did he study?
   Ans.

METHOD OF STUDY:

3. How are the two voices of the main theme to be treated?
   Ans.

4. Describe the accents in the bass of measures 1, 2, 6, etc.
   Ans.

FORM:

5. Name the key of Part I, of Part II, and of Part III.
   Ans.

HARMONY:

6. Name the three tones of each triad on the first, on the fifth, and on the fourth degree of D major.
   Ans.

7. Name a seventh chord in m. 55.
   Ans.

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